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THE FOGG ART MUSEUM.

TO THE PRESIDENT OF THE UNIVERSITY :

SIR, — I have the honor to submit the following report on the Fogg Art Museum for the year 1897-98 :

No additions have been made to the collections of casts which, in the principal group, those representing Greek and Greco-Roman sculptures, is about as full as our space will allow ; and, in connection with our large collection of photographs, is practically full enough for our purposes. A few additions to the smaller collections illustrating Egyptian and Assyrian sculptures, and to those from Mediaeval sculptures, are desirable, and for such additions we still have some space.

Our resources this year have not been sufficient to enable us to make large additions to the collection of photographs. The total number received was 1,306 — which, added to the number (24,757) previously reported, makes the whole number in the collection to September 1, 26,063. The groups thus added to are: Greek sculpture (including a full set of illustrations of the Sidon Sarco-phagi), Egyptian sculpture, Flemish, Dutch, and German painting, Mediaeval German architecture, Mediaeval and Renaissance English architecture, Italian and French architecture of the Middle Ages and the Renaissance, and 46 reproductions from the original drawings of Turner's *Liber Studiorum*.

To the collection of slides 359 additions have been made. The whole number of slides on September 1 was 1,528.

We have received by gift from Professor Norton 12 photographic negatives of Hieropolis, and from C. G. Loring, Esq., of Boston, a fine white figured Greek lekythos.

All photographs, drawings, and prints belonging to the Fine Arts Department, not constantly needed in the drawing room in Sever Hall, are permanently deposited in the Museum ; and to these two important additions were made during the past year — an original lead pencil drawing, a street scene in Ypres, by Samuel Prout, and a water color drawing, " Bird's Nest and Hawthorn Blossom," by William Hunt of the Old English Water Color Society. Both are admirable examples of the works of the respective masters.

To the Gray Collection of Engravings have been added by purchase a Crucifixion engraved on copper by Albert Dürer, and the

print Mars, Venus, and Cupid, also engraved on Copper, by Marc Antonio — also the yearly part of the *Kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses*, to which the Gray Collection is a subscriber; and by gift from the author, Mr. Charles H. Middleton-Wake, a book entitled “The Invention of Printing,” and a “Catalogue of the Engraved work of Albert Dürer.”

The Gray Collection has been completely catalogued on sheets giving the names of the engravers represented, the country to which each belonged, the period at which he did his best work, the titles of all the prints by him in the collection, and the location of the prints in the storage cases. Where the engravings are after paintings the titles of the prints are entered alphabetically by the artists whose works they represent. Where we have prints representing two or more states of the same plate the different states are indicated; and in each case the kind of engraving — as burin work, etching, mezzotint, etc., is stated.

A card catalogue in two parts, made by Mr. Koehler, the former curator of the collection while it was in Boston, consists of an author index in which the names of engravers are arranged alphabetically in one series, and a case index, in which the engravers' names are arranged chronologically by countries. This serves as a guide to the sheet catalogue, and to the arrangement of the prints in the cases. The admirable scheme of this catalogue was devised by Mr. Koehler, and it has greatly facilitated the making of our own more complete catalogue; but considerable work had to be done upon it in changing the references to case locations from the Boston cases to our own.

In June last the Trustees of the Boston Museum of Fine Arts transferred to this Museum the John Witt Randall Collection of Engravings which had been bequeathed to Harvard College and temporarily deposited with them — as we then had no suitable place for its reception. This collection contains about 20,000 prints and drawings, among which are some of considerable importance. These added to the prints of the Gray Collection bring the whole number of prints in our Museum up to about 28,000, and form a working collection of wide range and great value. No accessions to the Randall Collection have yet been made since it came into our hands. The incomes from both the Gray and Randall funds having been extensively drawn upon of late it is thought best to make few additions to either of them for the present. Much work needs to be done on both collections (on the Randall collection a great deal must be done) in mounting, remounting, cleaning, and

cataloguing; and a part of each fund will have to be applied to the cost of this work for some time to come. The considerable extent, and chaotic condition of the Randall Collection when it came into Mr. Koehler's hands made it impossible for him, in addition to his other duties, to do more than make a general classification of its contents, and a list of the engravers represented. A catalogue of this collection similar to the one already made for the Gray Collection will have to be made; and when this is completed a series of subject lists, and process lists, must be made in order to enable us readily to bring together all of the material in both collections illustrating any particular class of subjects, or any kind of engraving.

During the year the Corporation decided that the will of Mrs. Fogg might be construed so as to allow us to turn over to the residuary legatees all objects (which had come into our hands with the Fogg Collection) that might be classed as furniture. This greatly relieved the overcrowded room devoted to the Fogg Collection. For the remaining objects, consisting of "paintings, articles of bric-à-brac, and Indian, Chinese and Japanese jewelry, curios, carvings, and other curiosities," suitable dust-proof cases enclosed with plate glass have been made. The small objects arranged in these cases, and the marble bust of Mr. Fogg, sufficiently fill the spaces on the four sides of the room, while the better paintings of the collection are hung upon the walls above.

The work of cataloguing the photographs has progressed more slowly than before. This is partly due to the difficulty which has been found in grouping, with approximate correctness, some classes of very ancient monuments and small objects, and also to the fact that my assistant who does this cataloguing was obliged to devote a large part of her time to assist in cataloguing the Gray Collection. Moreover a large number of photographs (which had long been in use by The Fine Arts Department before the Fogg Museum was established) had to be remounted, and the numbers and titles transferred from the old mounts to the new; and still further she has had to do the greater part of the work on the catalogue of slides which had been begun by a former assistant. This catalogue is now practically complete in respect to the number of slides now in our cases. In addition to a list of titles, with shelf numbers, this catalogue contains a small photographic print of each slide making it possible to select any that are needed for use without the necessity of going to the cases—which are located in the lecture room, and are therefore much of the time inaccessible. But with all of these difficulties and interruptions 2,296 new photographs were catalogued and arranged in the cases during the year.

The resort to the Museum during the day time has been very considerable, but the number of evening visitors has at no time been large. It has therefore been decided to discontinue the evening opening. The number of applications during the year, by members of the University and other persons, for access to photographs in the cases was 1,004, and of these 115 were made by evening visitors. We continue to loan photographs and slides to members of the University and, in some cases, to outsiders. Such loans have, during the past year, been made to the Classical, German, Semitic, and Architectural departments; and to Wellesley College and the Institute of Technology. The number of times these loans were made was of photographs 141, and of slides 23.

The number of applications, by students and others, for access to prints in the Gray Collection, not exposed in the exhibition cases, was 122. For the safe administration of the print collections the following rules have been made and are posted in the Print Room :

1. Visitors cannot be allowed to handle any engraving without special permission from the Director of the Museum, and then only in the presence and under the supervision of the Director or of one of his authorized assistants.
2. Persons wishing to copy any engraving may obtain permission to do so on application to the Director, who will cause the engraving, while thus in use, to be kept under glass.
3. No engraving shall be taken from the room especially devoted to the Print Collections.
4. Books in the reference library are accessible on application, but they must in no case be removed from the Print Room without special permission from the Director.
5. Notes must be taken with lead pencil only. Ink, whether in ordinary, stylographic, or fountain pens, must not be used in the Museum.

In order that we may know more exactly in future what kind of use is made of the print collections we propose to keep a visitors' book in which the name and address of each applicant shall be entered, together with a statement of the purpose for which he seeks access to the collections. Such a book was kept by Mr. Koehler while the collections were in his charge, and was found useful.

We propose, also, henceforth to keep a similar registration book for the collection of photographs.

While with our present limited resources we cannot hope to do more than to maintain a somewhat steady growth of the collection

of photographs, and to make some additions to the collections of prints, we must not lose sight of the fact that our Museum was founded "to be used for the collection and exhibition of works of art of every description"; and that while we do not need to gather here extensive miscellaneous collections, it is desirable that we should acquire a limited series of representative original works of the highest character in the various important branches of art. The photographs afford, indeed, a wide range of material illustrating works of art of all kinds. They form a collection of documents of the highest value to students of Archaeology and History as well as to students of the Fine Arts; but photographs alone are inadequate. We need some original examples to give the photographs their full value. The small collection of Greek vases which have been loaned to us by Mr. E. P. Warren '83 are the best of their kind, and are almost sufficient for our needs; and a series of about fifty ancient glass objects, of representative and high character, have recently been received on deposit, in the hope that some friend of the Museum may give us the means to acquire them. The price asked for this collection (which is admirably suited to our needs) is six hundred dollars. This collection is now on view in the room of coins and vases. Besides our needs in such directions we must keep steadily in view our urgent need of at least a few original paintings of the highest class, of the Italian, Flemish, and other important schools of art of past times. We ought to have a considerable fund for the building up of such a collection. An annual income of even a few thousand dollars would enable us to do something in this direction. Opportunities for such acquisitions are constantly arising, and it is to be hoped that our Museum may gradually be enriched with such things.

Our present available annual resources for additions are as follows: From the William Hayes Fogg endowment about \$2,000, but this must be used primarily toward conducting and maintaining the building. From the Gray Fund about \$675, to be used for the increase and maintenance of the Gray Collection of Engravings. From the John Witt Randall Fund about \$1,270, "to be used for the care and increase of the Randall collection, and for the interest of the department of engraving and the allied branches of the Fine Arts." From the William Mackay Prichard Fund about \$600, "the income only of said fund to be used to increase the Fine Arts collections of said College."

CHARLES H. MOORE, *Director.*